

BOSTON PUBLIC LIBRARY



3 9999 06544 003 2

GOVDOC

BR A

5040

A Report On

Public Use and Perception of the Boston Theatre District

R52
E91



Digitized by the Internet Archive
in 2012 with funding from
Boston Public Library

<http://www.archive.org/details/reportonpublicus00bost>



A REPORT ON
PUBLIC
USE AND
PERCEPTION
OF THE
BOSTON
THEATRE DISTRICT

~~Property of~~
~~BOSTON REDEVELOPMENT AUTHORITY~~
~~Library~~

EVALUATION AND POLICY INC.
research in the social sciences

MAY 1979

CONTACT: MS. HELEN REES, DIRECTOR
OFFICE OF CULTURAL AFFAIRS
BOSTON, MASSACHUSETTS

BOSTON
PUBLIC
LIBRARY



Acknowledgements

This study was funded jointly by the Mayor of Boston's Office of Cultural Affairs and the Ford Foundation to assist in planning for the revitalization of the Boston Theatre District. Mr. Roger Kennedy, Vice President for the Arts at the Ford Foundation deserves much thanks for his special insight and assistance. Ms. Helen Rees, Director of the Office of Cultural Affairs was singly most responsible for making the study possible ensuring that its components blend together.

Special thanks are extended to Mr. Marlin Kaplan who consistently gave advice, commentary, and guidance through the developing stages of the study. As members of the study team, Ms. Netta Davis and Joanna Berkman acted as supervisors for the telephone and theatre audience surveys respectively. They also assisted in the editing and data analysis. Ms. Davis was especially instrumental in extracting data from the questionnaires and in writing up the material used in the narrative section of the report. The study team would like to thank Ms. Sara Wermiel and Mr. Tony Blackett of the Boston Redevelopment Authority for their special assistance during various stages of the study. We would like to acknowledge the cooperation of Ms. Theresa Shtob who acted as Research Assistant and Mr. Kevin Anderson of the Graduate School of the City University of New York.

The assistance of the following interviewers and other members of Ms. Rees professional staff is gratefully acknowledged:

Ms. Betsy Brew, Ms. Joanna Berkman, Mr. Paul Michael Chretien,
Ms. Netta Davis, Ms. Frankie Gallagher, Mr. Paul Horan,
Ms. Lisa Lefer, Mr. Nicholas Linfield, Ms. Susan Macy, Mr. Danlein
Moma, Ms. Rebecca Putnam, Mr. Michael Wasserman, Ms. Marie
Carle. The research was designed by Dr. Terry Williams (City
University of New York Graduate School) with the assistance of
Dr. William Kornblum (City University of New York Graduate
School), Dr. Julie Wilson (Harvard University/Department of
City and Regional Planning), Dr. Louis Genevie (City University
of New York Graduate School) and Ms. Sara Wermiel (Boston
Redevelopment Authority).

Table of Contents

ACKNOWLEDGEMENTS

CHAPTER 1

List of Tables
Bibliography
Introduction
Methodology

CHAPTER 2

Entertainment preferences of patrons and non-patrons
Activities before and after the theatre
Expenditures by District patrons
Ticket prices and the availability of tickets

CHAPTER 3

Neighborhood and Theatre District attendance
Audience for Boston Theatre
Who attended the performances
Factors enhancing attendance at Theatre District performances
Frequency of attending theatre and dance performances and
factors that would encourage greater attendance

CHAPTER 4

Residence and transportation patterns
How theatre patrons arrived at the theatre and spent the evening
The parking problem

CHAPTER 5

Influence of age, sex, race and education
Types of events patrons prefer attending
Movie patrons in the Boston Theatre District
Types of performances studied

CHAPTER 6

Interest in increasing various types of performances in Boston
Revitalization and the influence of the Combat Zone

Table of Contents
Continued

CHAPTER 7

Conclusions and Recommendations

NOTES

APPENDIX I

Tables 8 - 31

APPENDIX II

Boston Theatre District Questionnaire

APPENDIX III

Mayors Office of Cultural Affairs Questionnaire

Residential Locations of Boston Theatre Audience Respondents

List of Tables

1. Socioeconomic Characteristics of Respondents in the 1979 Boston Theatre District Telephone Survey
2. Characteristics of Movie Patrons Compared With All Patrons of the Boston Theatre District and With Frequent Patrons of Boston Theatres, Boston Theatre District Telephone Survey, March 1979
3. Entertainment Preferences of Patrons and Non-Patrons
4. Frequency of Theatre District Patronage by Type of Transportation, Distance From the District (in Trip Time), Age, Education, Marital Status and Income
5. Factors Which Discourage Patrons and Non-Patrons From Attending the Theatre District More Frequently (in % Who Mentioned the Item), Boston Theatre District, Survey, March 1979
6. Improvements Patrons and Non-Patrons Feel Would Increase Their Use of the Theatre District, Boston Theatre District Telephone Survey, March 1979 (in % Mentioning the Item)
7. Types of Performances Surveyed
8. Demographic Characteristics of Performance Patrons by Performance Attended
9. Demographic Characteristics of Performance Patrons by Residential Locations
10. Factors Leading Respondent to Attend Performance by Performance Attended
11. Factors Leading Respondent to Attend Performance by Residential Location
12. Pre-Theatre Activities of Performance Patrons by Performance Attended
13. Pre-Theatre Activities of Performance Patrons by Residential Location
14. Pre-Theatre Activities of Performance Patrons by Age
15. Type of Cultural Performance Prefer Attending by Residential Location

List of Tables Continued

16. Type of Cultural Performance Prefer Attending by Performance Attended
17. Type of Cultural Performance Prefer Attending by Age
18. Factors Leading Respondent to Attend Performance by Age
19. Type of Ticket Patrons Had by Performance Attended
20. Type of Ticket Patrons Had by Residential Location
21. Type of Ticket Patrons Had by Age
22. Demographic Characteristics of Performance Patrons by Age
23. Need For Various Types of Performances by Performance Attended
24. Need For Various Types of Performances by Residential Location
25. Need For Various Types of Performances by Age
26. Frequency of Attending Various Types of Performances by Performance Attended
27. Frequency of Attending Various Types of Performances by Residential Location
28. Frequency of Attending Various Types of Performances by Age
29. Factors Encouraging Patrons to Come to Theatre More Frequently by Performance Attended
30. Factors Encouraging Patrons to Come to Theatre More Frequently by Residential Location
31. Factors Encouraging Patrons to Come to Theatre More Frequently by Age

Bibliography

Appendix I. Theatre District Audience Tables

Appendix II. Survey Instruments

Appendix III. Residential Locations of Boston Theatre Audience Respondents

Chapter 1

Introduction

This study of how the people of greater Boston use and perceive their city's Theatre District was conducted by the Mayor's Office of Cultural Affairs in March and April 1979. The study's results lend significant support for present efforts to improve the District's physical and cultural environment. A full 61 percent of Bostonians questioned in a random sample survey indicated that they had attended one or more live performances or first-run movies in the District in the preceding twelve months. We found a great deal of public support for improvements in the District's security, its extra-theatre night life, and its transportation access.

This study analyzes the social characteristics of the theatre-going market. It also examines the characteristics and opinions of those who, at this time, do not patronize the Theatre District. Even more detailed information is gleaned from a second survey of audiences who attended eight live performances in the District during March and April 1979.

The Boston Theatre District is widely understood by the public to include the live theatres, the Music Hall, Metropolitan Center, the new Savoy Opera House, movie houses and surrounding entertainment areas in the vicinity of lower Washington Street and the Boston Common. The survey data offer a number of indi-

cations for improvements in the District's ambience and programming which would result in greater attendance for major cultural institutions. Attitudes regarding the District expressed by Bostonians underline the District's vitality as an urban entertainment center. Bostonians consistently referred to the District's air of excitement and activity. Many people stressed the importance of the Theatre District as essential to the cosmopolitan character of Boston. Especially noteworthy was the recurrent theme that the Theatre District was once elegant and grand and should be restored to its former splendor. The main findings of the study reveal vigorous concern for the arts in Boston on a social and artistic level. We received 2118 responses from two separate but related surveys: a telephone survey of the metropolitan Boston area (N=1052) and an audience survey of specific theatre performances (N=1066).

Methodology

In conducting the study, two types of surveys were employed: a telephone survey and a theatre audience survey. The telephone survey respondents were selected randomly from all homes with telephones in the greater Boston metropolitan region. A list of the first three telephone exchange digits in the targeted communities was obtained from the telephone directory, and the remaining four digits were taken from a table of random numbers. The calls were made to each community's telephone exchange digits or office codes according to the proportion of the housing units

located in that community. The telephone survey somewhat over sampled the higher socio-economic status categories of the greater Boston population. In particular, the sample is more highly educated than the overall population of the region since its median education is about 16 years, as opposed to approximately 13 years for the metropolitan population at large. In the telephone survey, more than half of the respondents were between the ages of 21 and 39, with 33 percent between 21 and 29, and 22 percent between the ages of 30 and 39. Of the sampled responses two-thirds were females and the remainder male. There was an even distribution of married and non-married respondents. According to race, 94 percent were white and 6 percent were non-white. The non-whites were primarily Black and Hispanic.

(Table 1) The mean family income of the sample was \$17,333, while the estimated mean family income for the Boston metropolitan area is about \$17,420. In terms of religious preferences almost half were Catholic (48 percent), while 8 percent were Jewish, 17 percent were Protestant, and 21 percent listed themselves as "other".

TABLE I

SOCIOECONOMIC CHARACTERISTICS OF RESPONDENTS IN
THE 1979 BOSTON THEATRE DISTRICT TELEPHONE SURVEY

<u>Place of Residence</u>	<u>Number</u>	<u>Percent</u>
Boston	280	26.0
Northern Suburbs	319	30.0
Western Suburbs	269	26.0
Southern Suburbs	184	18.0
	<u>1052</u>	<u>100.0</u>
 <u>Total Household Income</u>		
\$50,000 - or more	22	3.5
35,000 - 49,999	36	5.7
30,000 - 34,999	37	5.9
25,000 - 29,999	39	6.2
20,000 - 24,999	93	14.8
15,000 - 19,999	112	17.9
10,000 - 14,999	124	19.8
5,000 - 9,999	81	12.9
Under 5,000	83	13.2
	<u>627</u>	<u>100.0</u>
 <u>Sex</u>		
Male	379	38.4
Female	608	61.6
	<u>987</u>	<u>100.0</u>
 <u>Age</u>		
Under 20	93	10.2
21 - 29	303	33.2
30 - 39	196	21.5
40 - 49	114	12.5
50 - 59	105	11.5
60+	102	11.2
	<u>913</u>	<u>100.0</u>

TABLE I - Continued

<u>Marital Status</u>	<u>Number</u>	<u>Percent</u>
Married	394	42.7
Single	454	49.2
Separated/Divorced	42	4.6
Widowed	32	3.5
	<u>922</u>	<u>100.0</u>
 <u>Ethnicity</u>		
White	860	94.1
Black	22	2.4
Hispanic	12	1.3
Asian	14	1.5
American Indian	0	0
Other	6	0.7
	<u>914</u>	<u>100.0</u>
 <u>Religious Preference</u>		
Protestant	152	17.1
Jewish	73	8.2
Catholic	433	48.7
None	187	21.0
Other	45	5.1
	<u>890</u>	<u>100.0</u>
 <u>Education</u>		
Elementary School	6	0.7
Some High School	65	7.1
Graduated High School	263	28.9
Some College	228	25.0
Graduated College	210	23.1
Graduate School	139	15.3
	<u>911</u>	<u>100.0</u>

The second component of the study was a theatre audience survey, which was distributed to audiences at eight different theatre performances. The questionnaires were inserted in the programs before each performance and were filled out by the audience before leaving the theatre. In the theatre audience survey almost half (48 percent) were under 35 years of age. The majority of those listing an occupation were professionals (40 percent) and nearly half (46 percent) had household incomes of \$25,000 or more. In terms of place of residence 43 percent lived either in Boston or within five miles of Boston.

Rates of attendance at the various cultural events offered in the Theatre District were important to our analysis. A substantial proportion of District patrons, approximately 68 percent, attend the Theatre District 1-4 times a year. Another 19 percent attend 5-12 times a year, and 7 percent attend 13 or more times a year.

These findings help to reveal some striking differences between theatre and movie audiences. While these results do not totally dispel the notion that movie audiences are replacing theatre audiences, it does show a stronger public interest in theatre. With over half of the respondents indicating a preference for serious drama, it is clear that District patrons are less attracted by Hollywood films available there. But the 24 percent of the respondents who indicated movies as a preference shows that the motion picture house remains an economically viable and influential segment of the District's entertainment attractions.

Chapter 2

Entertainment preferences of patrons and non-patrons

Table 3 presents the kinds of entertainment Boston telephone survey respondents prefer when patronizing the Theatre District. The most popular forms of live theatre are drama 54 percent (ranking it number one), musicals 50 percent, and comedies 33 percent.

TABLE 3

*PREFERENCES FOR ENTERTAINMENT ATTRACTIONS BY PATRONS AND NON-PATRONS OF THE BOSTON THEATRE DISTRICT TELEPHONE SURVEY, MARCH 1979

Entertainment Activity	% of Patrons who prefer	Rank	% of Non-patrons who prefer	Rank
Drama	54.0	1	29.0	2
Musicals	49.9	2	37.0	1
Comedies	32.8	3	20.0	4
Movies	24.1	4	28.0	3
Dance	15.0	5	7.0	6
Popular Concerts	14.8	6	11.0	5
Opera	7.4	7	5.0	8
Classical Concerts	5.2	8	7.0	6
Restaurants	2.8	9	3.0	9
Disco	2.0	10	2.0	11
Adult Entertainment	1.6	11	-	-
Bars/Clubs	1.3	12	3.0	10

*These numbers add up to more than 100 because of multiple choices.

Following in order of rank are movies 24 percent, dance 15 percent and popular concerts 15 percent. It should be noted that these are the preferences of patrons of the existing Theatre District, and as such are expected to be weighted in the direction of live theatre and drama. This is so because segments of the live entertainment audience who prefer rock concerts for instance, are likely to list themselves as non-patrons of the Theatre District. Only 2 percent of the respondents admitted that they patronize adult entertainment businesses. Adult entertainment includes peep shows, adult book stores and physical culture establishments. In their study of the Bright Light Zone of West 42nd Street, Kornblum and Associates conducted a survey of New Yorkers' preferences for the theatre and other leisure activities. Of the 800 New Yorkers who answered the survey, 20 percent reported they had attended adult entertainment places in the Times Square area. This contrasting result indicates that Boston's combat zone tends to attract a smaller, younger and less affluent clientele than New York's West 42nd Street area, but further research on this issue is underway.

The non-patrons of the Theatre District state as their four most prominent choices the following: Musicals with 37 percent indicating that art form as a choice, drama 29 percent, movies 28 percent and comedies 20 percent. In order of rank, the next three categories were: popular concerts 11 percent, dance 7 percent, and classical concerts 7 percent.

The Theatre District entertainment preferences of non-patrons are, as one would expect, generally lower than those of District patrons. Non-patrons tend to prefer lighter or more popular live performances, as indicated by their greater preference for musicals and comedies. We shall see elsewhere in this report however, that a high proportion of present non-patrons appear to be ready to patronize a revitalized Boston Theatre District.

Activities before and after the theatre

In our analysis of the telephone survey data we found respondents to be ambivalent about their interest in the Theatre District restaurants, bars and discos. While our analysis shows low attendance response at these establishments, a closer look at the respondents' spoken comments, however, reveal that many more people would like to use these services than the percentage indicates. Respondents frequently asked for more and varied restaurants, night clubs, apartment/artist housing, rehearsal space, supper clubs, and coffee houses. At the core of this sentiment expressed by young and old alike, was a desire for the restoration of the past elegance once associated with the Theatre District. Respondents were genuinely interested in spending more of their entertainment dollars in the District, but too often found the array of services wanting. Many people who attended the Theatre District restaurants and bars complained about early closing hours and little variety. Respondents mentioned how few restaurants and

bars there were in the area and even fewer had room for dancing and/or floor shows. The survey did show that 72 percent of the respondents do go out to eat or drink before the theatre and 55 percent go out to eat or drink after the theatre. Thus there exists a potentially strong market for restaurants and bars in the District if their quality and quantity were increased. In addition, about 42 percent said they go home after the theatre. This sample segment tended to be older than those who patronize other Boston eating and drinking places before and after a theatre outing. The untapped potential of this market segment could be cultivated by investments in quality establishments and increased security.

Expenditures by District patrons

Results of the audience survey provide a number of insights into the expenditures of District patrons beyond the cost of tickets. Respondents who attended the performance of Falstaff at which questionnaires were distributed were also asked to indicate their expenditures for food before the performance and their expense for drinks after the show. For the 41 percent of the audience who did enjoy these services, the average, per-person restaurant bill was \$11.64 and the average, per-person bar bill came to \$5.40. Transportation expenses for parking averaged \$3.10. More than three-quarters of the District's theatre patrons arrive by cab.

It was not possible to collect comparable data for the audiences at other performances, and it should be noted that the opera audience is generally more affluent than some of the other types of live performances in the District. An earlier survey of the audience at one Boston theatre (Cambridge, Arts Administration Research Institute, 1974) found that theatre patrons spent an average of \$5.60 per person for all non-ticket purchases related to their District outing. Since the data on the telephone survey indicate that approximately 60 percent of District patrons do spend time in restaurants or bars before or after the theatre, and although it is probable that the average dinner and drink bills are somewhat lower than indicated by the data from the Falstaff audience, the findings presented here do lend a great deal of support to plans for including additional eating and drinking establishments to the present facilities available in the Boston Theatre District. The data available in this study, when matched with figures on total box office receipts in the District, can yield important estimates of the non-theatre revenues generated by the District. Approximately 700,000 persons attend the Colonial, Schubert, Wilbur and Charles theatres in Boston's Theatre District each year. If we assume that 60 percent or 420,000 of these theatre patrons also patronize the city's restaurants and bars in conjunction with their theatre outings, and if we further assume that the average non-theatre expenditure is about \$7.00 per person at today's prices (a figure between the higher-than-average expenditure of opera patrons and the \$5.60

per person non-theatre expenditure reported in the 1974 study) even this conservative estimate yields a gross expenditure of \$2,940,000 annually for non-ticket expenditures generated by patrons of the Boston Theatre District. Data on theatre attendance show that on the average, some 30 percent of each season's tickets go unsold in the major theatres. A 20 percent increase in theatre attendance in the four theatres for which these numbers are based would result in an increase of at least \$500,000 per year gross sales for non-ticket expenses, in a revitalized Theatre District. Further analysis of the economics of Theatre District patronage is underway. It is clear from this extremely conservative analysis, however, that even relatively inexpensive investment in Theatre District promotion can significantly increase both theatre and other theatre-related revenues.

Ticket prices and the availability of tickets

The availability and cost of theatre tickets was a primary interest to telephone survey respondents. Both patrons and non-patrons (29 percent and 14 percent respectively) indicated in the telephone survey that the high cost of tickets and an evening out was a financial burden. Many people complained about problems obtaining tickets to special events, such as sold-out concerts or top Broadway acts. It is important to note that cost was mentioned even on questions when the item was not given as a choice. (Table 6)

Judging from comments made in relation to cost of tickets, lower prices or the availability of discount tickets would be an incentive to attending performances in the Theatre District. Telephone survey data indicate that the majority of Boston theatre patrons seek moderately-priced or inexpensive tickets. Of the sample, 39 percent said they usually spend less than \$10 for a ticket. Also important here is the 45 percent who said they usually purchase tickets in the \$10 and \$15 range. Only 17 percent of the telephone respondents said they usually spend over \$15 for a ticket. Data presented elsewhere in this report indicate that a substantial proportion of theatre patrons receive their tickets as gifts, a segment of the market which increases among the young. A full 66 percent of the sample said they never seek discount tickets for a live performance. This does not mean people are not interested in them, because most of the respondents were not aware of discount tickets in Boston. Yet respondents would clearly be interested in such tickets were they available. These findings show that the type of theatre marketing innovated by New York City's Theatre Development Fund, which offers discount tickets before performances for certain shows, would be likely to succeed in Boston as well.

Chapter 3

Neighborhood and Theatre District attendance

The strongest support for Boston theatre in the greater metropolitan region came from the western suburbs. It was not possible to do neighborhood by neighborhood demographic breakdown analysis because the number of responses from each neighborhood was too low to be significant. Fortunately, we do have data on this issue from our audience survey. Patrons of the Theatre District who attended a drama, musical or opera performance listed their place of residence. The following neighborhoods supplied the largest number of respondents per neighborhood after central Boston communities: *Arlington, Brookline, Lexington, Newton, Somerville, Watertown, Needham, Stoughton, Wellsley, Weston and Concord.

In summary, the largest potential audience for Boston theatre is people who have incomes of \$15,000 to \$25,000 dollars a year, drive a car to the theatre, are single, women and have better than average education. Development of the theatre audience might well concentrate on married persons above the age of 45 who live in outlying communities.

Results of the telephone survey reveal that residents of the greater Boston Metropolitan region show a willingness to become active participants in the cultural and theatrical renaissance

*A complete listing of neighborhoods can be found in the appendix.

if some degree of change is generated.

Those respondents who attend the Theatre District indicated that cost (29 percent) and lack of safety in the area (21 percent) were the major reasons for not attending the Theatre District more frequently. As for non-attending respondents the central issues of concern were cleaner and safer streets (21 percent) and ticket prices (14 percent).

Suggested improvements for the Theatre District by respondents included: increased police protection, better public transportation, better parking facilities, more quality restaurants and bars, elimination of the Combat Zone, and a greater variety of theatrical offerings.

Audience for Boston Theatre

The telephone survey provided us with some general information on the preferences of theatre patrons and non-patrons while the audience survey dealt more specifically with the actual theatre-goer. Theatre audience surveys provide invaluable information on audience characteristics and on the relationship between the cost of attending performances and audience development. A major survey of 153 live performances, and nearly 30,000 respondents, revealed that the average patron was 35 years of age, professional (63 percent), and with a median education of at least some graduate work. More specifically, 15 percent of the national audience

was composed of students and only two to three percent were blue collar workers. The survey also found that roughly 4 percent of the audience was composed of performing artists. The median family income for the arts audience was roughly twice as high as that for the total urban population, with 40 percent having incomes of \$15,000 or more. The survey found that the theatre was the most popular art form.

Information on the national audiences helps us to understand the characteristics of audiences for Boston theatre. The Boston audience survey allows us to understand the contours of interest and enthusiasm for a variety of live performances presented in the District during 1979.

Who attended the performances

An examination of the characteristics of the 1,066 respondents at the Boston theatre performances indicates a number of important similarities and differences from the profiles of national audiences. In general, respondents attending Theatre District events were young, professional, well-to-do residents of Boston and the nearby suburbs. Nearly half (48 percent) were under 35, indicating a slightly younger population than for national audiences. Half of those reporting an occupation were professionals (40 percent of the total sample); nearly half (46 percent) resided in households with incomes of \$25,000 or more; and 43 percent lived either in Boston or within five miles of Boston. Specific theatri-

cal events, however, drew from different segments of the theatre-attending market:

- Beatlemania drew a younger, student audience and was more likely to draw them from farther away. The median age was 25. A full 46 percent of the Beatlemania attenders were under 25, and 43 percent lived outside Route 128.
- This End Up and Boston Shakespeare also drew a younger audience. These audiences, however, appeared to be composed disproportionately of professionals and students living in Boston and the nearby suburbs. The low household income of these audiences suggests that they may be composed of students and young professionals just beginning their careers. Median ages were 30 and 34 respectively.
- The All Night Strut drew a slightly older, less well-to-do audience than the other musicals. This show attracted a black audience. The audiences' median age was 35.
- The Ain't Misbehavin' audience was most similar to the generalized picture of all audiences with the exception that it was somewhat more prosperous and slightly older, and its median age was 36.
- Not at the Palace drew a slightly older, higher income audience from farther away, where about 42 percent of those attending lived outside Route 128 and the median age was 41.
- Strangers and Falstaff also drew slightly older audiences that were more likely to have a professional occupation than the theatre audience in general. In addition, the

Falstaff audience was the most well-to-do of all audiences.

The median age was 44 for Strangers and 41 for Falstaff.

When we examined the place of residence of respondents we find 29 percent of the attenders coming largely from outside Route 128. We found about 12 percent within Route 128, and 22 percent came from within 10 miles of Boston and 21 percent from Boston. Looking at these demographic characteristics of attenders by different proximities to Boston yields some interesting patterns. Those living farther away tended to be older, more well-to-do, more likely to have come to the performance with a larger party (3.0 vs. 2.3 for those in Boston and 2.7 for those outside Boston but within Route 128).

Factors enhancing attendance at Theatre District performances

We were interested in understanding what factors attracted the members of the audience to the performances they attended. The most frequently mentioned reasons were "recommendations of friends or relatives" (35 percent), and "type of show" (35 percent). Different performances, however, appear to have attracted audiences in somewhat different ways.

-- Nearly three-quarters (71 percent) of those attending The All Night Strut said that one of the factors leading them to attend the performance was recommendations by friends or relatives.

-- Like theatre audiences in general, attendance of the Beatle-

mania audience was influenced by the opinions of friends and relatives and by the type of show. In addition, however, this audience was disproportionately influenced to attend by television and radio advertising.

-- The audiences of This End Up and Not At The Palace were most likely to be attracted by recommendations of friends and relatives and newspaper or magazine reviews. In fact, Not At The Palace attracted over half of its surveyed audience (54 percent) through newspaper or magazine reviews.

-- The Boston Shakespeare production and Falstaff attracted much of their surveyed audience because of the type of show they were. In addition, Boston Shakespeare attenders were more likely than other surveyed attenders to have been drawn to the performance because of ticket price.

-- One-third of the surveyed audience attending Strangers (33 percent) claimed to have been drawn to the performance by a subscription or season ticket.

The importance of subscriptions and season tickets in influencing theatre attendance is seen more clearly when attenders are asked directly how they paid for their tickets. Nearly half of those who attended Boston Shakespeare, Strangers, and Falstaff came on a subscription or season ticket (48 percent, 44 percent and 55 percent respectively). Almost no one claimed to have attended the other performances on such a basis. Looking at reasons for attending by proximity of residence to the Theatre District yields few differences. In terms of age of surveyed attenders, some patterns emerge:

- Younger attenders were more likely than middle-aged or older attenders to have been influenced to come by recommendation of friends and relatives (51 percent vs. 34 percent and 26 percent). (see Table 18)
- Older attenders were more likely than younger and middle-aged attenders to have been influenced to come by holding a subscription or season ticket (14 percent vs. 1 percent and 4 percent). This trend emerged even more clearly when respondents were asked directly how they paid for the performance they attended. It is important to note that 39 percent of the older surveyed attenders, compared with 11 percent and 20 percent of their younger and middle-aged counterparts, claimed to have come by such means. (see Table 21)

Frequency of attending theatre and dance performances and factors that would encourage greater attendance

About one-third of the audiences surveyed (32 percent) claimed to attend theatre performances once a month or more. An additional 53 percent attend less than once a month but more than once a year.

Frequent attendance rates were highest among those surveyed at opera and drama events. In addition, older attendants and those living in or near Boston report attending theatrical events more frequently. This latter finding may reflect greater participation in subscription and season ticket plans on the part of older audiences and the ease of attendance that comes with proximity to the Theatre District (or conversely, the proximity that is chosen because of interest in attending cultural events).

Attendance at dance performances was much lower, with only 41 percent of those surveyed claiming to attend more than once a year.

Again, frequent attendance rates tended to be highest among those surveyed at opera and drama events. Boston residents and middle-aged suburban residents claimed to attend dance events more frequently than their more distant, younger and older counterparts.

Those attending Theatre District performances indicated that lower ticket prices and better shows would be the most important factors encouraging them to increase the frequency of their attendance at Theatre District events. About 29 percent and 24 percent respectively mentioned one of these as the most important factor in encouraging increased attendance.

This pattern of price and show quality was similar among attenders of each performance, across all residential areas and among all age groups.

Elimination of the Combat Zone was less frequently mentioned as potentially encouraging greater attendance among those surveyed. Only 6 percent mentioned it as the most important factor and only 12 percent mentioned it as one of the two most important factors encouraging increased attendance.

Chapter 4

Residence and transportation patterns

The Theatre District draws its patrons from throughout the greater Boston area, although attendance tends to increase among persons residing in central Boston. This increase in frequency of attendance with proximity to the District is associated with greater reliance on the Metropolitan Boston Transit Authority (MBTA) and walking among more frequent patrons. About 68 percent of the respondents come to the Theatre District by automobile, making it the most often utilized mode of transport. A smaller but important portion of the region's respondents used the MBTA (see Table 4).

The need for parking and other transportation improvements was voiced continuously by the respondents who arrive by car. For many respondents, driving into the District was thought of more as a "hassle" than simply staying at home and watching television. For those who relied on the public transportation system, a different set of problems arose. The MBTA was seen as a relatively uncomfortable, unattractive and inelegant way to travel to the theatre. Most people said that their access to the MBTA was limited, either because they did not live near a convenient station or that in their opinion the Theatre District was not accessible by public transportation even though, in fact, the mass transit service to the District is excellent.

How theatre patrons arrived at the theatre and spent the evening

Three-quarters of those surveyed came to the performance by automobile. As might be expected, those respondents residing farther away from the Theatre District were more likely than those residing closer to have come by car. About half of those surveyed attenders made a full evening of their theatre going. About 52 percent of those surveyed indicated that they "ate" or "ate out" before attending the theatre performance. About 7 percent indicated that they "had a drink" before the performance. The percentage eating out before the performance increased with age and distance lived from the Theatre District. Drinking was more commonly reported by the younger attenders and shows no variation with residence proximity to the Theatre District.

The parking problem

The cost, convenience, safety and availability of parking were some of the issues respondents mentioned as reasons for not patronizing the Theatre District more often. About 30 percent of the telephone respondents cited lack of safe parking as a deterrent to more theatre going. Closely identified with parking as an issue were parking lots which close at early hours. Respondents felt their automobiles were not protected and this fact discouraged them from remaining in the Theatre District for additional entertainment. With 68 percent of the respondents arriving by

car, it is essential that a downtown parking strategy be devised that is safe, efficient and has longer hours.

Chapter 5

Influence of age, sex, race and education

One of the major findings of the telephone survey is the extent to which age and frequency of theatre attendance are negatively associated. As Table 4 indicates, well over half the sample of District patrons are under age 40, with the largest proportion of patrons accounted for in the 21 to 29 category. These proportions are even stronger among those who attend performances or movies in the District five or more times a year. This finding is hardly surprising; a 1978 review of audience surveys conducted for the National Endowment for the Arts (DiMaggio et al 1978) concludes that "Ballet and theatre attracted the youngest audiences of the performing arts while opera and symphonies drew the oldest audiences". This review of audience surveys found that the median age of theatre goers was 35. Results of the Boston telephone survey indicate that the overall age of District patrons tends to be lower than the national average (as indicated in the Endowment study). The Boston audience survey, on the other hand, found that the median age of theatre audiences was 35, a fact which will be explored in the audience analysis section of this report.

What is especially relevant here is that almost 30 percent of the residents of greater Boston are over the age of 55, while only 12 percent of the patrons of the Theatre District are in this age category. This discrepancy demonstrates that further

efforts to increase the use of the District by persons of middle age and senior citizens are well warranted.

Education is considered a key predictor of theatre and/or performing arts attendance. Of the telephone survey sample, 63 percent of the respondents attended college and/or had some graduate school training. About 25 percent had attended college, with 23 percent having obtained bachelor degrees, and 15 percent with some graduate school training.

A majority of the respondents to the audience and telephone survey were women, 53.4 percent and 61.6 percent respectively. Because women are the major attenders of the Theatre District, it is important that they receive special consideration in the District's revitalization plans. Women were especially vocal about conditions in the nearby combat zone. They often expressed fear of being physically harmed when attending the Theatre District. The surrounding combat zone and its related businesses cater almost exclusively to males. The public signage and advertising displays were viewed as offensive to women and particularly inappropriate for children.

The responses from older citizens and women also stressed the need for better transportation access and increased security at the Theatre District. The elderly and women were often acutely aware of their vulnerability to pickpockets, muggers and others engaging in criminal activities in the zone. The elderly and women felt they were at a physical disadvantage, and for these reasons

and those cited above, tended to make attending the Theatre District a low priority than would otherwise be the case.

TABLE 4

FREQUENCY OF THEATRE DISTRICT PATRONAGE BY TYPE OF TRANSPORTATION, DISTANCE FROM THE DISTRICT (IN TRIP TIME), AGE, EDUCATION, MARITAL STATUS AND INCOME

	<u>Frequency of Visits per Year</u>	
	<u>1-4</u> (<u>100%</u>)	<u>5+</u> (<u>100%</u>)
<u>Mode of Transit</u>		
Car	71.8	62.8
MBTA	25.9	30.1
Walk	2.3	7.0
<u>Distance (In Trip Time)</u> <u>From Residence to Theatre District</u>		
30 minutes or less	67.8	74.8
30-45 minutes	25.0	19.1
45-60 minutes	4.5	4.3
60 minutes +	2.8	1.7
<u>*Age</u>		
Less than 20	6.6	8.3
21-29	37.7	42.6
30-39	26.8	20.4
40-49	13.3	12.0
50-59	9.8	12.0
60-64	2.7	0.9
65+	3.2	3.7

Frequency of Visits per Year

	<u>1-4</u> (100%)	<u>5+</u> (100%)
<u>Education</u>		
High School or less	25.1	22.1
Some College	26.1	24.8
College Graduate	27.4	24.8
Graduate School (BA+)	21.4	28.4

Marital Status

Single	43.8	53.0
Married	50.7	37.7
Separated/Divorced, Widowed	5.5	9.3

*Income (Annual Family, Before Taxes)

Under \$5,000	11.0	10.7
5,000-9,999	9.6	7.1
10,000-14,999	18.5	32.1
15,000-19,999	17.8	11.9
20,000-24,999	16.7	16.7
25,000+	26.3	21.4

*These numbers do not add up to 100 because of non-answers or rounding error.

Types of events patrons prefer attending

The types of cultural performances the surveyed audiences preferred reflect, in general, the types of performances they were attending when surveyed. Those attending musicals generally preferred attending musicals; opera patrons generally preferred attending opera; and drama attenders generally preferred attending

drama. There were some exceptions, however:

- The audience surveyed at This End Up and The Strangers claimed to be equally drawn to both drama and musicals (52 percent and 54 percent for This End Up and 67 percent and 62 percent for The Strangers).
- The audience surveyed at Not At The Palace claimed to prefer attending musicals to drama (68 percent vs. 44 percent).

Interest in attending opera and drama increases with age. This is partly a reflection, however, of the older age of those surveyed at opera and dramatic events. It also reflects interest in attending a wider variety of performance types on the part of older as opposed to younger patrons. (See Table 17).

DANCE

While no dance performances were included in the study, the potential market for dance among the audiences surveyed seems quite substantial. One-fourth of those surveyed (25 percent) claimed that dance performances are among their preferred theatrical events. This potential dance audience appears to come primarily from surveyed attenders of opera, serious drama and the comedy revue of This End Up. In addition, interest in attending dance performances was more often expressed by Boston residents than by those living outside of the city. (See Table 15)

Movie patrons in the Boston Theatre District

Movies, both first and second run features, are a major attraction to the Theatre District. The telephone survey found that approximately 15 percent of the respondents said they attend movies in the District, a proportion which is far lower than the 61 percent who said they attend live performances. This difference highlights the fact that the movie houses in the District draw a more local audience than do the theatres which tend to more successfully attract persons from throughout the metropolitan region. A striking finding of the study is the degree to which movie audiences in the District resemble other audiences in terms of socioeconomic characteristics. Movie goers tend to be somewhat younger and less affluent than theatre patrons, but the greatest contrast is in educational status. The District's movie houses attract far fewer highly educated Bostonians. (See Table 2)

This fact is most easily explained by the type of popular movies now available in the District in comparison with the more high-brow theatre offerings. This finding indicates that a small art movie house located in a revitalized Boston Theatre District would be a wise investment, since the District is already frequented by persons with higher educational status who seek other entertainment there but who attend "art" or foreign movies in Cambridge or in other regional areas.

TABLE 2

CHARACTERISTICS OF MOVIE PATRONS COMPARED WITH ALL PATRONS OF THE BOSTON THEATRE DISTRICT AND WITH FREQUENT PATRONS OF BOSTON THEATRES, BOSTON THEATRE DISTRICT TELEPHONE SURVEY, MARCH 1979

	Persons in sample who attend movies in the Boston Theatre District (100%)	Persons who said they go to the Boston Theatre District (100%)	Frequent Patrons of District Theatres (5+ shows annually) (100%)
<u>Sex</u>			
Male	45.8	39.5	40.7
Female	54.2	60.5	59.3
<u>Marital Status</u>			
Single	45.6	45.8	53.0
Married	48.3	47.4	37.7
Other	6.1	6.8	9.3
<u>Age</u>			
Less than 20	9.6	7.4	2.3
21-29	41.1	38.2	42.6
30-39	25.3	24.4	20.4
40-49	11.0	12.9	12.0
50-59	7.5	9.9	12.0
60+	5.5	7.1	4.6
<u>Education</u>			
High School or Less	37.4	25.1	22.1
Some College	28.6	26.2	24.8
College Graduate	19.0	26.9	24.8
B.A.+	15.0	21.8	28.4

Persons in sample who attend movies in the Boston Theatre District (100%)	Persons who said they go to the Boston Theatre District (100%)	Frequent Patrons of District Theatres (5+ shows annually) (100%)
---	--	---

Income

\$25,000+	21.7	25.1	21.4
20,000-24,999	11.3	16.0	16.7
15,000-19,999	15.1	17.0	11.9
10,000-14,999	27.4	20.8	32.1
5,000- 9,999	9.4	9.1	7.1
Under \$5,000	15.1	12.0	10.7

Types of performances studied

Self-administered interviews were completed by 1,066 persons attending a variety of performances in the Boston Theatre District between February and March 1979. Questionnaires were distributed with the programs to the audiences at the musical, drama and opera performances listed in the table below. The column on the right shows the number of interviews completed at each performance.

TABLE 7

Performances	Date (1979)	Number Completed
<u>Musicals</u>		500
All Night Strut	14 February	126
Beatlemania	16 February	106
Ain't Misbehavin'	2 March	169
This End Up	4 March	99
<u>Drama</u>		275
Strangers	15 February	90
Not At The Palace	17 February	92
Boston Shakespeare	9 March	93

Performances	Date (1979)	Number Completed
<u>Opera</u>		291
Falstaff	21 March	291
TOTAL		1,066

Chapter 6

Interest in increasing various types of performances in Boston

In general, interest in having more theatre performances is high. Three-quarters of those surveyed expressed a need for more theatre performances, with 34 percent saying there is a great need for more. This interest was high among attenders of all performances except Beatlemania.

Interest in having more theatre performances is highest among those living nearest to the Theatre District. Eighty-four percent of Boston residents expressed an interest in having more theatre performances compared with 76 percent of those living in the nearby suburbs, and 66 percent of those living outside of Route 128.

(See Table 24)

Interest in having more opera performances was also high, although not as high as interest in increasing theatre performances. Half of those surveyed (51 percent) expressed a need for more opera performances, with 24 percent expressing a great need for more.

(See Table 23)

As might be expected, interest in having more opera performances was greatest among opera attenders (74 percent). But it was also high among attenders of serious drama -- 58 percent of Boston Shakespeare attenders and 56 percent of The Strangers attenders

expressed interest in more opera. (See Table 23) Interest in opera performances also increased with age, but was not found to vary with distance of residence from the Theatre District.

Revitalization and the influence of the Combat Zone

One of the outstanding results of the survey was the enthusiasm voiced for the revitalization of the Theatre District. An overwhelming 70 percent of non-patrons of the District felt they "would be willing to come to the Theatre District more often if it was revitalized". This strong expression in favor of restoration of the Theatre District reveals potentially strong public support for the theatre in Boston by segments of the population which are now under-represented in the audiences.

While many respondents were enthusiastic about revitalization plans for the Theatre District, present conditions of the area were discouraging to many. Whether referring to "dirty streets and sidewalks", "depressing atmosphere"; "barren wasteland", "rundown" or "sleazy", the common lament was that aesthetically the environment of the District left much to be desired.

Many people associated the proximity of the Combat Zone with their reluctance to frequent the Theatre District. The Theatre District is perceived to be a high crime area and many people expressed their fear of being "mugged", "pickpocketed", "hassled" and "ripped off".

The widespread insecurity regarding the unsafe environment in the District was succinctly expressed by the respondent who said, "One goes there in spite of it (the environment) not because of it". Aside from issues of safety and crime, many people were offended at being compelled to see the Combat Zone when they came to the theatre. Respondents complained about "horrendous people in the zone, the undesirables, the pan handlers, bums, drunks, and prostitutes that are highly visible there". The proximity of the Combat Zone to the Theatre District coupled with the visibility of commercial sex establishments heightened the reluctance of many respondents to come to the area more frequently. The inadequate police protection and poor lighting mentioned by many were additional negative factors.

TABLE 5

FACTORS WHICH DISCOURAGE PATRONS AND NON-PATRONS FROM ATTENDING THE THEATRE DISTRICT MORE FREQUENTLY (IN % WHO MENTIONED THE ITEM), BOSTON THEATRE DISTRICT, SURVEY, MARCH 1979

	<u>Patrons</u>	<u>Non-Patrons</u>
"Nothing will discourage us"	17%	-
"Too expensive"	29%	14%
"Unsafe/Dangerous area"	21%	21%
Too far away	11%	13%
Quality Entertainment	8%	2%
Lack of parking	18%	8%
Unsafe parking	2%	2%
Congested streets	3%	3%
Unattractive	3%	0.8%
Not interested	2%	10%
Don't like theatre	0.2%	2%
Don't know	3%	10%
*Other	-	15%

*Some frequently-mentioned reasons in this category were transportation, better availability of tickets, discounts, age, too busy, cheap parking.

TABLE 6

IMPROVEMENTS PATRONS AND NON-PATRONS FEEL WOULD INCREASE
THEIR USE OF THE THEATRE DISTRICT, BOSTON THEATRE DISTRICT
TELEPHONE SURVEY, MARCH 1979 (IN % MENTIONING THE ITEM)

	<u>Patrons</u>	<u>Non-Patrons</u>
Cleaner and safer streets and environment	24%	23%
Better parking	22%	13%
Better entertainment	17%	10%
More diversity in performance	13%	5%
Better restaurants	5%	0.8%
Better theatre facilities	2%	0.3%
Other	-	42%*

*42% of the non-patrons voiced some opinion which fell in a category above but was specifically directed at a feature of the District or of the personal entertainment preferences. Those comments are quoted in the text of this report where appropriate.

Chapter 7

Conclusions and Recommendations

The results of these surveys of the markets for Boston Theatre District entertainment and of the audiences at District presentations provided a number of important insights into the prospects for Theatre District revitalization. Some of the study's findings also point out specific design and program actions which would increase the contributions of the District to Boston's cultural life.

The Boston Theatre District presently has a great deal of legibility for residents of the metropolitan region. Respondents to the telephone survey almost invariably understood the area in question to be a Theatre District. It was apparent from the responses that there was interest and concern on the part of central city and suburban residents about the Theatre District's physical and cultural environment. Bostonians were concerned about a part of their city which they perceived to be in distress. In addition to comments about the District's physical environment, considerable attention was focused on the quality, convenience and cost of entertainment. Essentially we believe that most Bostonians will seek entertainment in one form or another which they find most appealing. The cost of such entertainment, however, must not be unreasonably expensive. And the type of entertainment in the District must be significantly broad so that all of Boston's citizens can identify and become part of its excitement.

Those who said the location impeded their theatre-going were generally referring to the nearness of the "combat zone" to the theatres. Even the parking issue is a reflection of facets of the "combat zone" since insecurity about personal safety leads District patrons to demand theatre and movie parking in the immediate vicinity of their destination.

The area's revitalization plans should aim at addressing the interest and taste of the populations in Boston attending the Theatre District. They include women, Black and Hispanic groups, senior citizens and students. These populations are vital to the potential growth of the theatres, movie-houses and to business-related enterprises. There is widespread insecurity on the part of women and senior citizens in the area. Women tended to stress sexual harassment and the fear of being criminally assaulted.

Study results show that greater efforts to attract exurbanites, the aged, and those who attend performances but go elsewhere for before and after theatre entertainment, would result in greatly increased revenues for District Theatres and for the city.

The Boston Theatre District clearly suffers a decrease in its potential patronage due to the proximity of the "combat zone". Patrons and non-patrons alike agree that improvements in security, traffic circulation, new parking structures and in reversing the present "seedy" aspect of the District are highly desirable. This is an attitude set which is of increasing importance among the more mature segments of the actual and potential market.

Crime in the Theatre District is directly related to the insufficient lighting, lack of police protection and the undesirables in the "combat zone". "Undesirables" was a word used by respondents to describe a full range of street people living in or near the Theatre District. It includes teenagers, bottle gangs, prostitutes, drug sellers and buyers, drunks and other indigent types.

The mounted police presence in the area is viewed as an improvement, but the problems of street crime, drug trafficking, juice bars and undesirables remain. There is a serious need for a sociological study of the various populations in the area to provide an account of their number and activities. The responses on the safety issue ranged from those who say they brave it for the sake of theatre to those who advocate military measures to be taken against those engaging in criminal behavior.

The blighted neighborhood in the Theatre District is another reason residents of Boston were unwilling to come into the Theatre District more frequently.

Present problems of negative image and poor external physical environment do not present insurmountable obstacles to Theatre District revitalization. A substantial segment of the market for live performances from both samples said that they would attend performances in the District if improvements in the physical environment and in programming were made. Respondents expressed approval over some of the visible changes already taking place there but will not be content with mere cosmetic improvements.

The problem of safety, like most of the area's ills, is complex because of the interface between the actual problems existing there and the public's perception of these problems.

The "No Boston Like Show Boston" media campaign begun by the Office of Cultural Affairs as a public relations strategy can lend considerable support to the revitalization effort. The need and importance of communicating the progress of on-going development to the public about the New Theatre entertainment center of Boston cannot be understated. This is particularly true if the regional markets are to be tapped. The western suburbs represent some of the Theatre District's strongest supporters, and should receive considerable public relations exposure.

In order to tap a more impressive center city and regional audience, a vigorous and public relations campaign similar to the "I Love New York" one and the present "No Boston Like Show Boston" campaign here in the city, should be implemented.

It is important to establish a residential population in the Theatre District, especially in those buildings that are architecturally interesting and important. This kind of use would be attractive to investors and developers. Encouragement of a residential community in the District would increase the chances of long-term physical improvements. Bostonians without exception had many suggestions to offer and seemed more than willing to make a new and revitalized Theatre District a part of their future entertainment plans. In comparison with the situation in New York City, where the residents of the metropolitan region are far more pessi-

mistic about the future of the Times Square area (Kornblum and Associates, 1978), the city of Boston enjoys a popular consensus that the Theatre District can and should be revitalized through investment of public funds and private capital. The results of this survey, coupled with the present administration's plans for investments in the District improvements and Theatre development, presage a bright future for the performing arts in downtown Boston.

Notes

Arts Administration Research Institute. "The Economic Impact of Boston's Legitimate Theatres" (Preliminary Report). Cambridge: Arts Administration Research Institute, December 1974, 9 pp.

Baumol, W.J. "Recent Developments in the Economics of the Performing Arts." In Martin Blaug, Ed., The Economics of the Arts. London: Martin Robertson, 1976, p.2.

DiMaggio, Paul, Useem, Michael and Brown, Paula. "1977 Audience Studies of the Performing Arts and Museums: A Critical Review." National Endowment for the Arts, 1978.

Kornblum, William and Associates. "West 42nd Street Study: The Bright Light Zone". New York: Dept. of Sociology, Graduate School, City University of New York, 1978.

Mead and Bender Communications. "Theatre Aid Study: A Report to the Office of Cultural Affairs." Boston, Mass. 1978

Wermiel, Sara. "Selecting a Probability Sample for the Theatre District Market Research Project." Boston Redevelopment Authority, 1979. Boston, Mass.

Williams, Terry and Goering, John. "The Black Theatre Alliance: Institutional Analysis and Audience Survey." New York: Dept. of Sociology, Graduate School, City University of New York, 1977.

Boston Redevelopment Authority. "Lower Washington Area: A Program for Revitalization." Boston Redevelopment Authority, 1978. Boston, Mass.

Dumke, Barbara. Characteristics of Population: Families and Households, and Their Levels of Income, for the City of Boston and the Metropolitan Area, 1960 and 1970 Actual, and 1980 and 1985 Projected. Boston Redevelopment Authority, 1974. Boston, Mass.

Theatre Development Fund. Feasibility Study For Massachusetts Council on Arts and Humanities. September, 1977.

Appendix I

Tables 8-31

TABLE 8

DEMOGRAPHIC CHARACTERISTICS OF PERFORMANCE PATRONS

By Performance Attended

	MUSICALS					DRAMA		OPERA	
	Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
Age									
Under 25 yrs.	18%	8%	46%	16%	27%	21%	23%	13%	9%
25-34 years	30	35	37	30	48	14	30	27	24
35-44 years	20	27	4	13	12	24	26	11	26
45-54 years	16	14	4	19	7	33	14	22	18
55-64 years	10	11	2	10	3	6	5	22	14
65 years or older	3	2	3	2	-	-	-	4	7
Median age	35.4	36.9	25.4	34.7	29.5	40.9	33.8	44.0	41.1
Occupation									
Professional	40	38	22	28	49	35	39	44	52
Manager/Owner	8	6	3	9	5	9	8	14	8
Clerical	5	4	13	7	3	8	3	6	2
Sales	3	4	2	2	1	6	-	4	2
Craftsperson/ Foreperson	1	1	3	1	2	-	1	-	1
Operatives	1	1	3	1	-	-	-	-	-
Service	1	2	6	3	-	2	-	-	-
Retired	1	2	-	2	-	-	-	3	2
Student	10	6	16	6	21	14	17	6	5
Housewife	6	8	4	7	1	10	4	9	7
No answer	21	23	24	32	14	16	26	11	18

TABLE 8
(continued)

DEMOGRAPHIC CHARACTERISTICS OF PERFORMANCE PATRONS #

By Performance Attended

		MUSICALS				DRAMA		OPERA	
	Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
<u>Household Income</u>									
\$35,000 or more	31%	41%	21%	16%	16%	39%	19%	30%	43%
\$30,000-\$34,999	7	11	4	9	9	4	9	8	4
\$25,000-\$29,999	8	8	10	8	10	8	5	10	6
\$20,000-\$24,999	10	10	8	7	10	5	20	14	9
\$15,000-\$19,999	11	8	16	10	5	7	12	18	12
\$10,000-\$14,999	11	10	14	19	16	7	15	3	9
\$ 5,000-\$ 9,999	6	2	8	8	6	5	6	4	6
Under \$5,000	4	1	5	5	4	6	9	7	3
No answer	12	9	14	18	24	19	5	4	8
<u>Sex</u>									
Male	41	45	39	35	33	45	40	37	47
Female	54	50	49	56	60	54	56	62	50
Number in Party	2.7	3.2	3.0	2.8	2.4	3.2	2.3	2.8	2.5
<u>Work Location</u>									
Boston	34	35	24	36	34	27	47	39	32
Outside Boston	60	60	71	48	60	71	50	59	60
<u>Residential Location</u>									
Boston	21	25	14	20	20	14	25	16	23

TABLE 8
(continued)

DEMOGRAPHIC CHARACTERISTICS OF PERFORMANCE PATRONS#

By Performance Attended

		MUSICALS				DRAMA		OPERA	
	Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
Within Route 128	48%	42%	42%	52%	64%	42%	51%	55%	45%
5 miles from Boston or less	22	20	7	17	36	13	27	29	24
6-10 miles from Boston	14	15	12	20	20	18	11	14	9
More than 10 miles from Boston	12	7	23	15	8	11	13	12	12
Outside Rte. 128	29	33	43	26	13	42	23	28	29

#Responses may add to less than 100 per cent because of non-answers.

TABLE 9

DEMOGRAPHIC CHARACTERISTICS OF PERFORMANCE PATRONS#

By Residential Location

	RESIDE			
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
<hr/>				
Age				
Under 25 years old	18%	18%	19%	3%
25-34 years old	30	39	32	14
35-44 years old	20	20	19	22
45-54 years old	16	10	14	21
55-64 years old	10	7	9	23
65 years and older	3	1	3	12
Median age	35.4	32.7	34.2	40.8
<hr/>				
Occupation				
Professional	40	40	41	40
Manager/Owner	8	10	6	9
Clerical	5	6	5	5
Sales	3	2	3	2
Craftsperson/Foreperson	1	1	*	2
Operatives	1	-	1	*
Service	1	1	2	1
Retired	1	1	1	2
Student	10	11	11	6
Housewife	6	2	7	9
No Answer	21	22	20	20

TABLE 9
(continued)

DEMOGRAPHIC CHARACTERISTICS OF PERFORMANCE PATRONS #

By Residential Location

	RESIDE			
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
<u>Household Income</u>				
\$35,000 or more	31%	22%	30%	44%
\$30,000-\$34,999	7	5	6	9
\$25,000-\$29,999	8	6	8	8
\$20,000-\$24,999	10	6	11	10
\$15,000-\$19,999	11	21	10	6
\$10,000-\$14,999	11	18	11	7
\$ 5,000-\$ 9,999	6	7	6	4
Under \$5,000	4	7	4	2
No answer	12	8	14	10
<u>Sex</u>				
Male	41	38	40	46
Female	54	54	55	50
<u>Number in Party</u>				
	2.7	2.3	2.7	3.0
<u>Work Location</u>				
Boston	34	70	32	13
Outside Boston	60	20	62	83

*Less than 0.5 per cent.

#Responses may add to less than 100 per cent because of non-answers.

TABLE 10

FACTORS LEADING RESPONDENT TO ATTEND PERFORMANCE#

By Performance Attended

	Total (1066)	MUSICALS			DRAMA			OPERA	
		Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
Relative or friend recommended it	35%	31%	42%	71%	56%	38%	29%	22%	16%
Type of show	35	32	42	21	15	9	55	18	53
Newspaper/ Magazine review	19	25	12	18	41	54	11	14	2
Subscription/ Season tickets	7	1	-	-	-	-	5	33	12
TV Review	6	11	20	1	8	8	2	6	1
Ticket price	4	3	2	6	5	5	12	2	2
Radio review	3	5	12	2	2	2	1	3	1
Relative/Friend is in it	2	1	-	2	2	-	6	-	4
Other	9	13	6	1	3	3	9	12	16
No answer	2	2	4	1	1	-	1	-	3

#May add to more than 100 percent because of multiple responses.

TABLE 11

FACTORS LEADING RESPONDENT TO ATTEND PERFORMANCE#

By Residential Location

	RESIDE			
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
Relative or friend recommended it	35%	31%	38%	31%
Type of show	35	41	32	35
Newspaper/Magazine review	19	18	18	21
Subscription/Season tickets	7	6	6	8
TV Review	6	4	6	8
Ticket price	4	3	5	4
Radio review	3	1	3	4
Relative/Friend is in it	2	2	2	3
Other	9	11	10	7
No answer	2	3	2	1

#Responses may add to more than 100 per cent because of multiple answers.

TABLE 12

PRE-THEATRE ACTIVITIES OF PERFORMANCE PATRONS

By Performance Attended

	Total (1066)	MUSICALS				DRAMA		OPERA	
		Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
<u>Came to performance by:</u>									
Automobile	76%	78%	92%	79%	78%	85%	67%	81%	66%
Parked in garage	31	40	54	33	10	38	18	31	27
Parked on street	24	20	14	21	65	18	40	14	17
Parked in open lot	18	17	17	21	-	28	8	36	20
MBTA	14	8	3	14	15	3	23	10	22
Cab	5	10	2	5	-	6	3	7	4
Walked	7	5	5	3	8	10	10	2	10
<u>Before arriving at theatre:</u>									
Ate out	52	54	47	51	54	76	57	63	39
Had a drink	7	6	13	12	8	12	5	7	2
Ate at home	6	6	-	2	3	2	9	7	10
No answer	29	27	45	35	29	13	22	21	32

TABLE 13

PRE-THEATRE ACTIVITIES OF PERFORMANCE PATRONS

By Residential Location

		RESIDE		
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
Came to performance by:				
Automobile	76%	48%	81%	88%
Parked in garage	31	21	33	36
Parked on street	24	18	28	21
Parked in open lot	18	7	16	30
MBTA	14	18	18	4
Cab	5	13	2	3
Walked	7	24	1	4
Before arriving at theatre:				
Ate out	52	44	49	62
Had a drink	7	9	8	5
Ate at home	6	10	6	3
No answer	29	33	29	26

TABLE 14

PRE-THEATRE ACTIVITIES OF PERFORMANCE PATRONS

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
<u>Came to performance by:</u>				
Automobile	76%	65%	77%	81%
Parked in garage	31	33	30	34
Parked on street	24	20	27	23
Parked in open lot	18	10	19	23
MBTA	14	25	13	10
Cab	5	5	5	4
Walked	7	6	7	8
<u>Before arriving at theatre:</u>				
Ate out	52	49	48	62
Had a drink	7	13	7	3
Ate at home	6	4	6	8
No answer	29	29	32	22

TABLE 15

TYPE OF CULTURAL PERFORMANCE PREFER ATTENDING

By Residential Location

		RESIDE		
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
Prefer Attending				
Musicals	55%	53%	54%	58%
Drama	48	48	50	45
Opera	26	26	24	31
Dance	25	31	25	22
Symphonies/Concerts	8	7	8	10
Other	6	5	6	5
Average number of performance types mentioned	1.7	1.7	1.7	1.7

TABLE 16

TYPE OF CULTURAL PERFORMANCE PREFER ATTENDING

By Performance Attended

	MUSICALS					DRAMA		OPERA	
	Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
Prefer Attending									
Musicals	55%	70%	63%	73%	54%	68%	40%	62%	34%
Drama	48	47	30	33	52	44	76	67	47
Opera	26	13	5	7	11	12	19	23	64
Dance	25	25	8	18	29	15	30	28	35
Symphonies/ Concerts	8	3	16	2	2	2	9	7	16
Other	6	4	8	2	12	5	1	2	8
Average number of performance types mentioned	1.7	1.6	1.3	1.4	1.6	1.5	1.8	1.9	2.0

TABLE 17

TYPE OF CULTURAL PERFORMANCE PREFER ATTENDING

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
<u>Prefer Attending</u>				
Musicals	55%	58%	52%	57%
Drama	48	32	49	58
Opera	26	10	24	40
Dance	25	20	28	25
Symphonies/Concerts	8	12	8	6
Other	6	6	5	6
Average number of performance types mentioned	1.7	1.4	1.7	1.9

TABLE 18

FACTORS LEADING RESPONDENT TO ATTEND PERFORMANCE#

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
Relative or friend recommended it	35%	51%	34%	26%
Type of show	35	29	37	34
Newspaper/Magazine review	19	19	18	18
Subscription/Season tickets	7	1	4	14
TV review	6	7	7	4
Ticket price	4	4	4	4
Radio review	3	4	3	2
Relative/Friend in it	2	5	1	3
Other	9	1	4	14
No answer	2	2	1	3

#Responses may add to more than 100 percent because of multiple answers.

TABLE 20

TYPE OF TICKET PATRONS HAD

By Residential Location

	RESIDE			
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
Admission price/Contribution	56%	56%	56%	56%
Subscription	24	22	24	25
Got ticket from someone	17	19	18	16

TABLE 19

TYPE OF TICKET PATRONS HAD

By Performance Attended

	Total (1066)	MUSICALS			DRAMA			OPERA	
		Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
Admission price/ contribution	56%	75%	76%	73%	87%	89%	32%	37%	22%
Subscriptions	24	1	4	1	-	2	48	44	55
Got ticket from someone	17	21	15	18	12	9	16	19	21

TABLE 21

TYPE OF TICKET PATRONS HAD

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
Admission price/Contribution	56%	62%	59%	49%
Subscription	24	11	20	39
Got ticket from someone	17	27	18	11

TABLE 22

DEMOGRAPHIC CHARACTERISTICS OF PERFORMANCE PATRONS#

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
<u>Occupation</u>				
Professional	40%	21%	53%	34%
Manager/Owner	8	3	9	9
Clerical	5	6	5	4
Sales	3	1	4	2
Craftsperson/Foreperson	1	1	1	*
Operatives	1	1	1	*
Service	1	4	1	1
Retired	1	-	-	5
Student	10	45	3	1
Housewife	6	1	6	10
No answer	21	12	13	32
<u>Household Income</u>				
\$35,000 or more	31	23	24	50
\$30,000-\$34,999	7	2	8	8
\$25,000-\$29,999	8	4	9	7
\$20,000-\$24,999	10	5	13	10
\$15,000-\$19,999	11	8	16	5
\$10,000-\$14,999	11	16	15	4
\$ 5,000- 9,999	6	12	6	1
Under \$5,000	4	13	3	2
No answer	12	17	6	13
<u>Sex</u>				
Male	41	36	40	49
Female	54	62	56	48
Number in Party	2.7	2.6	2.7	2.9

(continued)

TABLE 22
(continued)

DEMOGRAPHIC CHARACTERISTICS OF PERFORMANCE PATRONS#

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
<u>Work Location</u>				
Boston	31%	29%	42%	25%
Outside Boston	67	68	55	66
<u>Residential Location</u>				
Boston	21	21	24	13
Within Rte. 128	48	53	50	43
5 miles from Boston or less	22	28	26	13
6-10 miles from Boston	14	13	15	14
More than 10 miles from Boston	12	12	9	16
Outside Rte. 128	29	24	25	40
No answer	2	2	1	4

*Less than 0.5 per cent.

#Responses may add to less than 100 per cent because of non-answers.

TABLE 23

NEED FOR VARIOUS TYPES OF PERFORMANCES

By Performance Attended

		MUSICALS				DRAMA			OPERA
	Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
<hr/> Theatre <hr/>									
Need more	75%	85%	63%	74%	78%	83%	73%	77%	70%
Great need for more	34	41	26	37	34	28	29	40	34
Moderate need for more	41	44	37	37	44	55	44	37	36
Just about enough	20	13	31	22	12	15	17	19	24
Too many	1	-	5	1	-	-	1	-	*
No answer	4	2	2	2	9	1	9	4	6
<hr/> Opera <hr/>									
Need more	51	44	21	37	30	45	58	56	74
Great need for more	24	18	10	19	12	15	33	20	38
Moderate need for more	27	26	11	18	18	30	25	36	36
Just about enough	34	38	44	40	42	37	23	34	23
Too many	6	8	24	8	4	5	5	2	1
No answer	10	9	10	14	23	12	14	8	2

*Less than 0.5 per cent.

TABLE 24

NEED FOR VARIOUS TYPES OF PERFORMANCES

By Residential Location

		RESIDE		
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
<u>Theatre Performances</u>				
Need more	75%	84%	76%	66%
Great need for more	34	43	33	30
Moderate need for more	41	41	43	36
Just about enough	20	12	20	26
Too many	1	1	*	2
No answer	4	3	3	7
<u>Opera Performances</u>				
Need more	51	51	53	47
Great need for more	24	29	24	19
Moderate need for more	27	22	29	28
Just about enough	34	35	34	33
Too many	6	5	6	8
No answer	10	10	8	12

* Less than 0.5 per cent.

TABLE 25

NEED FOR VARIOUS TYPES OF PERFORMANCES

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
<u>Theatre Performances</u>				
Need more	75%	75%	76%	74%
Great need for more	34	34	35	34
Moderate need for more	41	41	41	40
Just about enough	20	21	19	21
Too many	1	3	-	1
No answer	4	2	4	5
<u>Opera Performances</u>				
Need more	51	35	51	61
Great need for more	24	18	23	28
Moderate need for more	27	17	28	33
Just about enough	34	45	36	26
Too many	6	14	6	2
No answer	10	6	11	10

TABLE 26

FREQUENCY OF ATTENDING VARIOUS TYPES OF PERFORMANCES

By Performance Attended

	MUSICALS					DRAMA		OPERA	
	Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)
Theatre Performances									
Once a week or more	4%	3%	1%	2%	1%	8%	8%	9%	5%
Once a month	28	24	13	17	28	27	50	44	30
Less than once a month	53	63	50	59	57	51	41	43	53
Once a year or less	13	10	35	22	13	13	1	2	11
No answer	1	1	1	-	1	1	-	1	1
Dance Performances									
Once a week or more	1	2	1	2	-	1	-	-	*
Once a month	7	6	4	5	4	2	18	10	6
Less than once a month	33	34	14	29	33	32	36	33	38
Once a year or less	44	43	58	51	49	44	34	41	38
No answer	16	14	23	13	14	22	11	16	17

*Less than 0.5 per cent.

TABLE 27

FREQUENCY OF ATTENDING VARIOUS TYPES OF PERFORMANCES

By Residential Location

	RESIDE			
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
<u>Theatre Performances</u>				
Once a week or more	4%	7%	3%	4%
Once a month	28	32	30	23
Less than once a month	53	50	53	56
Once a year or less	13	10	13	15
No answer	1	-	1	1
<u>Dance Performances</u>				
Once a week or more	1	2	1	*
Once a month	7	7	8	4
Less than once a month	33	44	32	26
Once a year or less	44	38	46	44
No answer	16	8	13	25

*Less than 0.5 per cent.

TABLE 28

FREQUENCY OF ATTENDING VARIOUS TYPES OF PERFORMANCES

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
<u>Theatre Performances</u>				
Once a week or more	4%	6%	2%	7%
Once a month	28	19	27	36
Less than once a month	53	47	59	46
Once a year or less	13	27	11	9
No answer	1	-	1	2
<u>Dance Performances</u>				
Once a week or more	1	2	1	1
Once a month	7	6	8	5
Less than once a month	33	28	35	31
Once a year or less	44	54	42	40
No answer	16	10	14	24

TABLE 29

FACTORS ENCOURAGING PATRONS TO COME TO THEATRE MORE FREQUENTLY

By Performance Attended

	MUSICALS					DRAMA		OPERA	
Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)	
<hr/> Ranked First or Second <hr/>									
Lower ticket prices	45%	50%	46%	40%	44%	59%	44%	47%	39%
Better shows	38	46	27	21	36	52	33	56	39
Safer environment	15	10	12	14	22	12	15	18	18
Better environment	14	11	14	14	9	13	17	16	16
More parking	13	12	15	15	18	17	18	17	7
Elimination of Combat Zone	12	13	14	10	12	7	5	11	15
Less traffic congestion	9	11	20	10	4	2	6	6	6
Other	3	4	3	2	-	-	10	3	4
<hr/> Ranked First <hr/>									
Lower ticket prices	29	34	34	29	23	33	31	30	25
Better shows	24	31	19	13	25	35	20	31	24
Safer environment	8	5	5	10	7	5	11	8	9
Better environment	5	5	5	6	2	3	3	11	6

(continued) 76

TABLE 29
(continued)

FACTORS ENCOURAGING PATRONS TO COME TO THEATRE MORE FREQUENTLY

By Performance Attended

	MUSICALS				DRAMA			OPERA	
Total (1066)	Ain't Misbehavin' (169)	Beatlemania (106)	All Night Strut (126)	This End Up (99)	Not At The Palace (92)	Boston Shakespeare (98)	Strangers (90)	Falstaff (291)	
<u>Ranked First</u>									
More parking	4%	3%	3%	6%	10%	6%	8%	3%	2%
Elimination of Combat Zone	6	3	9	5	8	3	3	3	7
Less traffic congestion	2	3	6	2	4	2	-	1	2
Other	2	-	2	-	-	-	5	-	1
No answer	20	16	17	29	21	13	19	13	24

TABLE 30

FACTORS ENCOURAGING PATRONS TO COME TO THEATRE MORE FREQUENTLY

By Residential Location

	RESIDE			
	Total (1066)	In Boston (220)	Within Rte. 128 (513)	Outside Rte. 128 (312)
<u>Ranked First or Second</u>				
Lower ticket prices	45%	49%	48%	38%
Better shows	38	44	40	33
Safer environment	15	13	18	13
Better environment	14	15	12	16
More parking	13	12	14	12
Elimination of Combat Zone	12	11	12	11
Less traffic congestion	9	6	8	11
Other	3	3	3	4
<u>Ranked First</u>				
Lower ticket prices	29	30	31	26
Better shows	24	28	25	22
Safer environment	8	6	9	5
Better environment	5	6	4	6
More parking	4	4	4	6
Elimination of Combat Zone	6	6	5	5
Less traffic congestion	2	2	2	3
Other	2	2	2	3
No answer	20	16	18	24

TABLE 31

FACTORS ENCOURAGING PATRONS TO COME TO THEATRE MORE FREQUENTLY

By Age

	AGE			
	TOTAL (1066)	Less than 25 years (187)	25 to 44 years (530)	45 years or more (315)
<u>Ranked First or Second</u>				
Lower ticket prices	45%	53%	49%	37%
Better shows	38	33	41	40
Safer environment	15	19	14	17
Better environment	14	15	15	12
More parking	13	18	13	11
Elimination of Combat Zone	12	13	11	13
Less traffic congestion	9	11	9	8
Other	3	6	3	2
<u>Ranked First</u>				
Lower ticket prices	29	33	33	23
Better shows	24	23	24	28
Safer environment	8	8	7	9
Better environment	5	5	6	5
More parking	4	4	4	4
Elimination of Combat Zone	6	6	6	7
Less traffic congestion	2	5	3	1
Other	2	3	3	1
No answer	20	13	14	22

Appendix II
 Boston Theatre District Questionnaire

"First, we have a few questions about the Boston Theatre District. This is the theatre area near the Boston Common."

10

1. Have you ever been to the Theatre District?

1- _____ yes (If Yes, ask)

2- _____ No (If No, ask)

11
12

2. About how often do you attend performances of any type in the Boston Theatre District?

- 1- _____ Never
- 2- _____ 1-4 times/year
- 3- _____ 5-12 times/year
- 4- _____ 13 or more times/year

2N. Do you have any plans to attend theatre in the Boston Theatre District?

- 1- _____ Yes
- 2- _____ No

13
14-15

3. About how often did you attend a performance of any type outside the Boston Theatre District?

- 1- _____ Never
- 2- _____ 1-4 times/year
- 3- _____ 5-12 times/year
- 4- _____ 13 or more times/year

3N. What things stop you from coming to the Boston Theatre District?

- 1- _____ Cost too much
- 2- _____ Unsafe/dangerous area
- 3- _____ Too far away
- 4- _____ Congested streets
- 5- _____ Don't like theatre
- 6- _____ Lack of parking
- 7- _____ Unsafe parking
- 8- _____ Not interested
- 9- _____ Quality of entertainment
- 10- _____ Unattractive
- 11- _____ Don't know
- 12- _____

16-17
18

4. What things stop you from coming to the Boston Theatre District more often?

- 1- _____ Cost too much
- 2- _____ Unsafe/dangerous area
- 3- _____ Too far away
- 4- _____ Congested streets
- 5- _____ Don't like theatre
- 6- _____ Don't know
- 7- _____ Lack of parking
- 8- _____ Unsafe parking
- 9- _____ Not interested
- 10- _____ Quality of entertainment
- 11- _____ Unattractive
- 12- _____ Nothing

4N. What kinds of things would make you more interested in coming to the Boston Theatre District?

- 1- _____ Cleaner & safer streets and environment
- 2- _____ Better parking
- 3- _____ Better entertainment (plays, concerts)
- 4- _____ Better restaurants
- 5- _____ Better theatre facilities
- 6- _____ More diversity in performance
- 7- _____ Other (please specify)

(If yes to Question 1, ask)

(If No to Question 1 ask)

19
20

5. What kinds of things would make you interested in coming to the Boston Theatre District more often?

- 1-___ Cleaner & safer streets
- 2-___ Better parking
- 3-___ Better entertainment (plays,concerts)
- 4-___ Better restaurants
- 5-___ Better theatre facilities
- 6-___ More diversity in performances
- 7-___ Other (please specify)

5N. About how often do you attend performances of any type out side the Boston Theatre District?

- 1-___ Never
- 2-___ 1-4 times/year
- 3-___ 5-12 times/year
- 4-___ 13 or more times/year

21-22
23-24

6. When you go to the Theatre District, what kind of entertainment do you attend?

- 1-___ Opera
- 2-___ Dance
- 3-___ Movies
- 4-___ Drama
- 5-___ Comedies
- 6-___ Musicals
- 7-___ Popular concerts (jazz, soul, rock)
- 8-___ Classical concerts
- 9-___ Adult entertainment
- 10-___ Disco
- 11-___ Restaurants
- 12-___ Bars, clubs
- 13-___ Others (please specify)

6N. Could you please tell us the kinds of events and activities that you would like to attend in the Theatre District?

- 1-___ Opera
- 2-___ Dance
- 3-___ Movies
- 4-___ Drama
- 5-___ Comedies
- 6-___ Musicals
- 7-___ Popular concerts
- 8-___ Classical concerts
- 9-___ Disco
- 10-___ Restaurants
- 11-___ Bars, clubs
- 12-___ Other (please specify)

25-26
27

7. Could you please tell us the kinds of events and activities that you would like to attend in the Theatre District?

- 1-___ Opera
- 2-___ Dance
- 3-___ Movies
- 4-___ Drama
- 5-___ Comedies
- 6-___ musicals
- 7-___ Popular concerts (jazz, soul,rock)
- 8-___ Classical concerts
- 9-___ Disco
- 10-___ Restaurants
- 11-___ Bars,clubs
- 12-___ Other (please specify)

7N. Would you be willing to come to the Theatre District more often if it was revitalized?

- 1-___ Yes
- 2-___ No

(please skip to last page)

36

18. What is your marital status?

- 1- Single
- 2- Married
- 3- Separated/divorced
- 4- Widowed

37

19. How old are you?

- 1- Under 20
- 2- 21-29
- 3- 30-39
- 4- 40-49
- 5- 50-59
- 6- 60-64
- 7- Over 65

38

20. What is the last grade you completed?

- 1- Elementary school
- 2- Some high school
- 3- Graduated high school
- 4- Some college
- 5- Graduated college
- 6- Graduate school

39

21. How would you classify yourself racially?

- 1- White
- 2- Black
- 3- Hispanic
- 4- Asian
- 5- American Indian
- 6- Other

40

22. What is your religious preference?

- 1- Protestant
- 2- Jewish
- 3- Catholic
- 4- None
- 5- Other

41

23. What is your approximate family income before taxes?

- 1- Under \$5000
- 2- \$5,000-\$9,999
- 3- \$10,000-\$14,999
- 4- \$15,000-\$19,999
- 5- \$20,000-\$24,999
- 6- \$25,000-\$29,999
- 7- \$30,000-\$34,999
- 8- \$35,000-\$49,999
- 9- Over \$50,000

42

24. (Determine by voice)

- 1- Male
- 2- Female

"Thank you for your time." (Terminate interview)

Appendix III
 Mayors Office of Cultural Affairs Questionnaire



MAYOR'S OFFICE OF CULTURAL AFFAIRS

Kevin H. White, Mayor, Helen Rees, Director, 182 Tremont Street, Boston, Massachusetts 02111 617-725-3000
 The Mayor's Office of Cultural Affairs would be grateful if you could complete the following questionnaire. Your answers will be confidential and anonymous.

Please check the appropriate space.

1. Do you prefer attending:

- | | | |
|--------------------|-------|--------|
| Dance | () 1 | Col. 4 |
| Drama | () 2 | |
| Musicals | () 3 | |
| Opera | () 4 | |
| Other | () 5 | |

(Please Specify)

2. How frequently do you attend theatre performances?

- | | | |
|--|-------|--------|
| Once a week or more | () 1 | Col. 5 |
| Once a month | () 2 | |
| Less than once a month,
but more than once a year | () 3 | |
| Once a year | () 4 | |

3. How frequently do you attend dance performances?

- | | | |
|--|-------|--------|
| Once a week or more | () 1 | Col. 6 |
| Once a month | () 2 | |
| Less than once a month,
but more than once a year | () 3 | |
| Once a year | () 4 | |

4. How much of a need is there for more theatre performances?

- | | | |
|---------------------------------------|-------|--------|
| A great need for more | () 1 | Col. 7 |
| A moderate need for more | () 2 | |
| There are just about enough | () 3 | |
| There are too many | () 4 | |

5. How much of a need is there for more opera performances?

- | | | |
|---------------------------------------|-------|--------|
| A great need for more | () 1 | Col. 8 |
| A moderate need for more | () 2 | |
| There are just about enough | () 3 | |
| There are too many | () 4 | |

6. What factors led you to attend this production?

- | | | |
|--|-------|--------|
| Relative or friend told me to come | () 1 | Col. 9 |
| Relative or friend in the production | () 2 | |
| Type of performance | () 3 | |
| Newspaper or magazine review | () 4 | |
| Radio review | () 5 | |
| Television review | () 6 | |
| Price of ticket | () 7 | |
| Other | () 8 | |

(Please Specify)

7. Where do you live?

- | | | |
|-------------------------------------|-------|---------|
| In Boston | () 1 | Col. 10 |
| Within 5 miles of Boston | () 2 | |
| Within 10 miles of Boston | () 3 | |
| Within Route 128 | () 4 | |
| Outside Route 128 | () 5 | |

If not in Boston, what town do you live in?

_____ town _____ state
 Col. 11
 Col. 12
 Col. 13

8. How did you get here this evening?

- | | | |
|----------------------|-------|---------|
| Automobile | () 1 | Col. 14 |
| MBTA | () 2 | |
| Cab | () 3 | |
| Walk | () 4 | |

(OVER PLEASE)

9. If you came by car, where did you park? Col. 15
- Parking garage () 1
- On the street () 2
- Open lot () 3
10. What do you usually do before arriving at the theatre? Col. 16
- _____
- _____
- _____
11. What would make you come to the theatre district more often?
Please rank (1,2,3,4,5,6,7,8) in order of importance to you. Col. 17
- Better shows _____ Col. 18
- Better environment _____ Col. 19
- More parking _____ Col. 20
- Less traffic congestion _____ Col. 21
- Safer environment _____ Col. 22
- Lower ticket prices _____ Col. 23
- Elimination of the Combat Zone _____ Col. 24
- Other _____
- (Please Specify)
12. For the theatre tonight did you: Col. 25
- Pay an admission price/contribution? . () 1
- Pay by subscription? () 2
- Get a ticket from someone? () 3
13. What kind of performance are you attending tonight? Col. 26
- Dance () 1
- Drama () 2
- Musical () 3
- Opera () 4
14. How many people are in your party, including yourself? Col. 27
- _____
15. Your age: Col. 28
- under 25 () 1 45-54 () 4
- 25-34 () 2 55-64 () 5
- 35-44 () 3 65 or over () 6
16. Occupation: _____ Col. 29
17. Do you work in Boston? Col. 30
- Yes () 1
- No () 2
18. What is your total family income for last year, before taxes? Col. 31
- Under \$5,000 () 1 \$20,000 - 24,999 () 5
- \$5,000 - \$9,999 () 2 \$25,000 - 29,999 () 6
- \$10,000 - \$14,999 () 3 \$30,000 - 34,999 () 7
- \$15,000 - \$19,999 () 4 \$35,000 or more () 8
19. Sex: Col. 32
- Male () 1
- Female () 2

Residential Locations of Boston Theatre Audience Respondents.

Allston	Acton	Connecticut
Arlington	Andover	Dexbury
Belmont	Avon	Maine
Beverly	Bedford	Medfield
Braintree	Billerica	New Hampshire
Brighton	Boxborough	Reading
Brookline	Canton	Rhode Island
Cambridge	Carlisle	Springfield
Chelsea	Chelmsford	Vermont
Danvers	Cohasset	Weymouth
Dedham	Concord	Worcester
Everett	Dover	
Gloucester	Essex	
Lexington	Framingham	
Lynn	Franklin	
Malden	Foxborough	
Manchester	Hanover	
Marblehead	Hanson	
Medford	Hingham	
Melrose	Ipswich	
Milton	Lincoln	
Nahant	Lowell	
Newton	Lynnfield	
Peabody	Maynard	
Quincy	Medway	
Revere	Millis	
Rockport	Natick	
Salem	Needham	
Saugus	Norfolk	
Somerville	N. Andover	
Stoneham	Norwell	
Swampscott	Norwood	
Wakefield	Rockland	
Waltham	Rowley	
Watertown	Scituate	
Winchester	Sharon	
Winthrop	Stoughton	
Woburn	Stow	
	Sudbury	
	Topsfield	
	Walpole	
	Wayland	
	Wellesley	
	Weston	
	Westwood	
	Wrentham	

R52
E91 Evaluation and Policy
A Report on Public
Use and Perception of
the Boston Theater
District

DATE	ISSUED TO
------	-----------

R52
E91 Evaluation and Policy, Inc.

~~Property Of~~
~~BOSTON REDEVELOPMENT AUTHORITY~~
~~Library~~

